

GEORGE MORLAND'S:
PICTURES:

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GEORGE MORLAND'S PICTURES:
THEIR PRESENT POSSESSORS,
WITH DETAILS OF THE COLLECTIONS.

* * * As omissions are inevitable in a work like this, wherein for the first time, an attempt is made to catalogue George Morland's Paintings, proprietors whose names and pictures are omitted are invited to send details to the Author, &/o the Publisher, for a future edition.

GEORGE MORLAND'S PICTURES:

THEIR PRESENT POSSESSORS,

With Details of the Collections.

BY

RALPH RICHARDSON, F.R.S.E., F.S.A. Scot.,

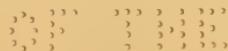
AUTHOR OF

'GEORGE MORLAND, PAINTER, 1763—1804.'



LONDON
ELLIOT STOCK, 62, PATERNOSTER ROW, E.C.

1897



July 17. 1902
9.

TRANSLATION
INTO
MOTHER TONGUE

PREFACE.

A NOTICE appended to my book on the Life and Works of George Morland, which was published in 1895, invited proprietors of Paintings by Morland to communicate to me the details of their collections. This invitation was very kindly responded to by numerous collectors, and the present publication contains their names and addresses, and the particulars of their Morlands with which they favoured me.

In several cases owners of important collections of Morlands were so good as to put themselves to considerable trouble in preparing catalogues of their collections expressly for this publication. To such I again tender my warmest thanks.

It is evident, however, from the activity with which Morland is known to have pursued his calling, and the extraordinary number of paintings which left his easel, that those detailed in the following pages represent only a tithe of his works.

Contemporary Engravings after Morland by the great English mezzotinters are justly prized. My chief endeavour was to discover the original paintings after which those engravings were executed ; and in the following pages it will be found that I have, in several instances, been successful. I am, however, by no means satisfied with the result of my quest, and should gladly hear of the originals of many more engraved Morlands.

As a first contribution, however small, to a knowledge of the whereabouts of Morland's paintings, now so universally and deservedly appreciated, it is hoped that the present publication will meet with the approval of Connoisseurs. Perhaps it may prove to be of some use if ever an attempt is made to bring together on a large scale an Exhibition of the works of one of the most prolific, most original, and most attractive of Old English Masters.

R. R.

Xmas, 1896.

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I.

PROPRIETORS OF PAINTINGS
BY
GEORGE MORLAND.

* * * *The references to Pages throughout this List relate to Mr. Richardson's work on George Morland, where the pictures mentioned are described.*

ABRAHAM, WALTER J., 11a, King Street, St. James's Square, London.

'Shepherds Re- (From the late C. F. Huth's
posing.' (Octa- Collection.)
gonal.) En-
graved by W. in.
Bond, 1803. ... 12 × 15½ Signed.

ANDERSON, ROBT. W., 93, Mulgrave Street,
Liverpool.

'The Intruder':
three dogs meet
on a country in.
road 15 × 18 Unsigned.

(Said to have been
painted at a
village alehouse
by Morland.)

ARMITAGE, BENJAMIN, Sorrel Bank, Pendleton,
Manchester.

'The Woodcutter.'

(Upright can-
vas.) *Engraved*
by W. Ward, in.
1792... ... 20 x 36 Signed.

ASHTON, MRS., Widow of Charles Ellis Ashton,
Woolton Hall, Lancashire.

'The Sportsman's
Return' *En-* (Page 44.)
graved by W. in.
Ward, 1792 ... 25 x 30 Signed. 1792.

ASIATIC SOCIETY, Calcutta.

'The Farmer's
Stable': A man
leaning against
a horse eating
at a stall, be-
neath which are
two dogs. An
amorous couple
to right among in.
straw... ... 30 x 40 Signed.

BAKER, MISS, Endcliffe Edge, Sheffield.

'Farmer's Boy,
with Cart-
horses, Pigs, in.
etc.' 30 x 36 Signed. Undated.

BAKER, REV. SIR TALBOT, H. B., Bart.,
Ranston, Blandford.

in.

1. 'A Stable' ...	$39\frac{1}{2} \times 54\frac{1}{2}$	Signed.	1792.
2. 'Farm Yard'	$39\frac{1}{2} \times 54\frac{1}{2}$	Signed.	1793.
3. 'Smugglers' ...	$39\frac{1}{2} \times 55\frac{1}{2}$	Signed.	1792.
4. 'Wreckers' ...	$39\frac{1}{2} \times 55\frac{1}{2}$	Signed.	1793.

All above exhibited at Burlington House Exhibition of Old Masters in 1892.
No. 2 is considered one of Morland's best.

BARRATT, THOMAS J., Bellmoor, Hampstead Heath, London.

1. 'Belinda.' <i>Engraved by Burrows, 1794</i> ...	(Described page 98.)
2. 'The Pledge of Love.' <i>Engraved by W. Ward, 1788</i> ...	(Described page 98.)
3. 'Caroline of Lichtfeld.' <i>Engraved by J. R. Smith</i> ...	(Described page 98.)
4. 'The Farm Yard.' (Horizontal) ...	in. 28×35 Signed. Undated.

Farm outhouse
under a spread-
ing tree. On
left, beside a
wheelbarrow,
donkey suck-
ling foal. Pigs.
A farm man
converses with
woman leaning
over gate. A
dog at his feet.

5. 'Constancy.'

(U p r i g h t.)

*Engraved by
W. Ward,* in.

1788 ... $10 \times 11\frac{1}{2}$ Unsigned. Undated.

Girl in large
hat and feathers
leaning on rock
by seashore,
weeping and
looking out to
sea.

A portrait of Mrs. Ward.
Companion picture to
'Variety.'

6. 'Setters.'

(Horizontal) $9\frac{3}{4} \times 11\frac{1}{2}$ Unsigned. Undated.

One black-
marked stand-
ing : one red-
marked couch-
ing.

BARTON, C. A., 44, Fitzjohn's Avenue, Hampstead, London.

1. 'The Shepherd's Meal.'
*Engraved by J.
R. Smith,* in.
1803... ... 24 x 30 Signed. 1793.
2. 'The Carrier's Stable.' *En-
graved by W.
Ward,* 1792 ... 19 x 25 Signed. 1790.
3. 'The Bull Inn' 19 x 25 Initialed.
4. 'A Hunting Scene' ... 9 x 12 Initialed.

BEARDSLEY, AMOS, Surgeon, Grange-over-Sands, Lancashire.

'Two Sheep under
a Tree. (Oak in.
panel) ... 9½ x 13

BIRCH, CLAUDE C., Granville House, Granville Place, Portman Square, London, W.

'The Woodland Cottage.' Same
as Mr. Cleve-
land's (Page in.
97) 19½ x 22 Signed. 1779.

BIRKETT, JAMES, 37, Heaton Park Road,
Newcastle-on-Tyne.

'Black and White' in.
Pigs Feeding' $7\frac{1}{2} \times 9$

BIRMINGHAM, CITY OF, MUSEUM AND ART
GALLERY.

'Pigs' (on canvas).
Exhibited by
Morland at
R.A. Exhibi- ft. in. ft. in.
tion of 1797. $2\frac{1}{4} \times 3\frac{1}{4}$ Signed. Undated.

BLACKBURN, G. A., Northgate, Halifax.

'Winter Scene':
oak-tree; far-
mer; young
man with hay
under his arm,
going towards in.
three sheep ... 17×26 Signed.

BLATHWAYT, MRS. E., Huntspill Rectory,
Bridgwater.

i. 'The Rutland Fencibles' ... in.
 28×36 Signed 1795.
Interior of a stable. To right, a man (on cornbin).

in red jacket,
tight breeches,
and pigtail, sits,
mug in hand.
Another leans
against a stall.
A stableman
forks up straw,
and a fourth
man leans
against a corn-
bin

This painting was purchased
by Mrs. Blathwayt's husband's
father off Morland's easel.
Her husband was the Rev.
C. W. Blathwayt.—R. R.

2. Morland's Last Sketch (that of a bank and a tree). (Page 83.) Pencil.

Morland's mother gave this sketch to the grandfather of Rev. Mr. Blathwayt, Rector of Huntspill, Bridgwater, who purchased from Morland 'The Rutland Fencibles.'—R. R.

BLATHWAYT, REV. R., 7, De Vere Gardens,
Dover.

'St. James's Park'
(sketch in oils
on paper). En-
graved by F.
D. Soiron,
1790... ...
(Page 147.)

BOUSSOD, VALADON & CO., 5, Regent Street,
London.

1. 'Women
Drawing Water
from a Pond'
2. 'Three Men
Chatting, seated
on Large Stones' in.
(Panels, a pair) $7\frac{1}{2} \times 10$ Signed. 1795.

BOYES, EDWARD, 26, Delauney Road, Crumpsall, Manchester.

Oil Paintings.

1. 'The Shepherds.' (Very
fine.) En- (Page 135.)
*graved by W. in.
Ward, 1806 ...* $19 \times 25\frac{1}{2}$ Signed. Undated.
2. 'The Thatcher.'
(Faded.) En- (Page 137.)
*graved by W.
Ward, 1806 ...* 18×24 Signed. 1795.
3. 'Return from
Market.' (In
good condi-
tion.) ... 18×22 Signed. 1793.
A woman on
left with mob-
cap and red

cloak, kettle in left hand, jug in right. A man (lifting latch of door) in light brown long coat carries a small tree over his right shoulder. Boy with dark ruby coat. Both man and boy wear broad-brimmed hats. Dog near cottage door. On right a thatched roof and old oak. Snow-clad winter scene behind.

Water Colours.

4. Drawing of in.
Group ... $5\frac{1}{2} \times 8$ Initialed.
Child on donkey. Man, woman and child lighting fire under pot on crossed-sticks.

Sold at Christie's, in 1868, for £13, from Hanbury Collection, of Stamford.

5. Drawing of in.
Gipsies ... $10\frac{1}{2} \times 13$ Signed.
A man leads a
pack-horse.

6. Drawing of
Scene in Wood.
(Fine) ... $10\frac{3}{4} \times 14$ Signed
A group of hay-
makers resting.
Thatched cot-
tage and water.

7. Rustic Scene
with Woman
and Children.
(Damaged) ...

Sketch in Oil (on
panel).

8. Man, with
broad-brimmed
hat and red
coat, looking at
pigsty ... $6\frac{1}{2} \times 12$ Initialed.

BRIDPORT, VISCOUNT.

'A Storm.' Sold at Christie's, 13 July,
1895, for 600 gs.

CALCUTTA (*See Asiatic Society.*)

CHANCELLOR, EDWARD, Murieston, Midcalder,
N.B.

1. 'Gipsy Encampment.' in.
 (On oak) ... $5\frac{1}{2} \times 6\frac{1}{2}$ Initialed. 1798.
 A number of figures, including an old woman washing clothes. Linen hangs on a tree to dry.

2. Cottage ... $11 \times 13\frac{3}{4}$ Signed. Dated, but illegible.
 Female figure in red cloak, with boy. Two horses, one feeding. (On canvas.)

COATS, SIR THOMAS GLEN, Bart., Ferguslie Park, Paisley.

Two Portraits of Children. Engraved by Appleton, 1896 ... 14×16 Unsigned. Undated.

COLLINS, ERNEST, The Gables, Wedderburn Road, Hampstead, London, N.W.
in.

1. 'The Gleaners' 9×11

2. 'Vagrant in a
Wood' ...

3. 'Peasant and
Pigs.' En- (Cf. Hatherley, Mather,
graved by J. McClintock, and Richard-
R. Smith, 1803 son.)

COLLINS WOOD. (*See* WOOD.)

CORCORAN GALLERY, THE, Washington,
U.S.A.

'The Farm in.
House' ... 35 x 44

(One of the first
pictures ac-
quired by Mr.
Corcoran.)

CORNISH, JOHN R., 187, St. Ann's Road,
South Tottenham, London, N.

Isle of Wight in.
Coast Scene ... 20 x 24 Unsigned. Undated.
In background,
a ruin on a
lofty cliff. In
foreground, to
left, three men,
with their coats
off, pulling
something
ashore.

COURCELLES, REV. J. HECTOR DE, M.A. Oxon.,
24, Arundel Gardens, Kensington Park
Road, London.

Two Dogs about
to quarrel over
a Stick brought
out of water in in.
background ... $27\frac{1}{2} \times 35$ Unsigned. Undated.

Dawe, in his 'Life of Mor-
land,' 1807 (p. 236), states
that this picture was then in
the Collection of Mr. H.
H. Townsend, of Busbridge,
near Godalming, Surrey.
It was afterwards acquired
by Sir John St. Aubyn,
grandfather of the present
proprietor's wife.—R. R.

CROSSE, E. MEREDITH, Newhouse Park, St.
Albans.

1. 'Rabbits.'
*Engraved by
W. Ward,
1806, and J.* in.
R. Smith, 1807 $20\frac{1}{4} \times 26\frac{1}{4}$ Signed. Undated.

2. 'Guinea Pigs.'
(Cf. Lowther.) $20\frac{1}{4} \times 26\frac{1}{4}$ Signed. 1792.
(Replica of paint- 'Rabbits' and 'Guinea Pigs'
ing engraved by were engraved as a pair by
T. Gaugain, W. Ward, 1806, and by
1789.) J. R. Smith, 1807.—R. R.

3. Two Fishermen landing Fish. Other two fishermen and dog resting on beach. Dog looking out of boat $25 \times 38\frac{1}{8}$ Signed. Undated.

DANIEL, GEORGE A., Nunney Court, Frome, Somerset.

'The Hard Bargain.' Engraved by W. Ward, 1800... 21×26 (Page 135.) in.

DOWDESWELL & DOWDESWELL, Limited, 160, New Bond Street, London.

1. 'Sow and Litter' ... 10×12 Signed. 1791.
2. Gipsy Scene ... $8\frac{3}{4} \times 12\frac{1}{2}$ Initialed.
3. Landscape (Sketch) ... 10×12 Signed.
4. Beach Scene... $11 \times 14\frac{1}{4}$ Initialed.
5. 'The Wreck' 40×50 Unsigned.
6. 'Smugglers'
Engraved by
James Ward,
1793... ... $12\frac{1}{2} \times 14\frac{1}{4}$ Unsigned.
7. 'Rustic Courtship' ... $16\frac{1}{2} \times 20\frac{1}{2}$ Signed. 1794.

8. Cavern Scene,
Isle of Wight 20×26 Initialed.

9. Gipsy En-
campment ... $17\frac{3}{4} \times 24$ Signed.

10. Coast Scene ... 17×23 Unsigned.

11. Morland's
Summer. En-
graved by W.
Barnard, 1802. 20×24 Signed.

12. 'Smugglers
Carousing' ... $12 \times 14\frac{1}{2}$ Signed.

DRAKE, T. CLAYTON, Elm Grove, Dawlish,
Devon.

'Evening; or,
The Post-Boy's (Page 113.)
Return.' En-
graved by D. ft. in. ft. in.
Orme, 1796 ... 110×26 Unsigned.

(Supposed to be a
replica of that
sold at Chris-
tie's, March 24,
1888.)

EGERTON, J. M., Hendersyde, Torquay.

'Selling Fish.'
Engraved by J. in.
R. Smith, 1799 25×30 Unsigned. Undated.

(This painting is represented in an illustration opposite page 71 of Mr. Richardson's 'Life of Morland.' Its history is related in a footnote, page 62.)

A sketch for this painting was sold at Dowell's, Edinburgh, Nov. 14, 1896.—R. R.

FINE ART SOCIETY, 148, New Bond Street,
London.

'La Fleur and
the Dead Ass.'
Scene from
Sterne's 'Senti-
mental Jour-
ney.' (In oil.)
Exhibited Oct.,
1896 ...

FLAMANK, HENRY, 153, Kensington, Liver-
pool.

in.

1. 'Smugglers'	$21 \times 31\frac{1}{2}$	Signed.
2. 'Mussel Ga- therers'	17×22	Signed. 1797.

(Sold at Christie's,

January 4,
1896, for
£85 1s.)

in.

3. 'Land Storm' $14\frac{1}{2} \times 18$

4. 'Fishermen
going out' ... 18×25 Signed.

(Sold at Christie's,

January 4,
1896, for
£39 18s.)

5. 'Shipwreck' ... $27\frac{1}{2} \times 35$ Signed.

(Sold at Christie's,

January 4,
1896, for
£44 2s.)

6. 'Boatwreck' ... 18×25 Signed.

FLEMING, JOHN, 83, Portland Place, London,
W.

1. 'The Turn-
pike Gate.' (Cf. Knight, J. W.)

(Oblong.) En-

graved by W. in.

Ward, 1806 ... 24×29 Signed. 1793.

(Exhibited some
years ago at
Burlington

House at an
Exhibition of
Old Masters.)

2. 'Mare and
Foal.' (Ob-
long) ... 12 x 14½ Signed. 1792.

(Belonged to a
partner of
Overend, Gur-
ney and Co.)

3. 'Waggoner
buying Vege-
tables from a
Woman with
two Children.'
(Upright) ... 24 x 29 Signed. 1797.

Waggon loaded
with full corn
sacks, on one
of which, in
red, is signed,
'G. Morland.'
The woman is
very good-
looking, and
the waggoner
evidently ad-
mires her.

4. 'Foxhunters
leaving a Way-
side Inn.' (Ob-
long) ... 31 x 41 in. Signed. Undated.
Five horsemen
and pack and
a small dark
terrier with
light brown
muzzle (the
original fox-
terrier). A
rustic on horse-
back looks on,
and holds
another horse
at the door of
inn, on sign of
which is painted
a horse.

(Companion to No. 5.)

5. 'The Death.'
(Oblong) ... in.
31 x 41 Signed. 1803.
The hounds are
killing the fox,
and the hunts-
man (in pink)
is whipping them off. The
small terrier is
near the hounds.
Hunters are
arriving.

Mr. Fleming acquired Nos. 4
and 5 about thirty years
ago. He has also a fine
painting by Morland's
brother-in-law, James Ward,
representing a scene on the
beach (fisherman, fish-
woman, etc.).

George Morland used to paint and hunt in Leicestershire with Charles Loraine Smith, a great foxhunter, and known as 'the Enderby Squire.' He was the second son of Sir Charles Loraine, third Bart. of Kirke Horle, Northumberland.—R. R.

GILBEY, SIR WALTER, Bart., Elsenham Hall, Essex.

ft. in. ft. in.

1. 'The Fox Inn'	4 6	\times	5 3	Signed.	1790.
2. 'Death of the Fox'	... 4 8 $\frac{1}{2}$	\times	7 8 $\frac{3}{4}$	Signed.	Undated.
3. 'Duck Shoot- ing'	... ...	9 $\frac{3}{4}$	\times	11 $\frac{3}{4}$	Signed. Undated.
4. 'Partridge Shooting'	A pair.			15 $\frac{1}{2}$	\times 20 Unsigned. Undated.
5. 'Pheasant Shooting'				(Cf. Huth, C. F.)	
(Nos. 4 and 5 etched by T. Rowlandson, 1790.)					
6. 'Setters.'	En-	graved by W.			
			Ward, 1806	... 11 $\frac{3}{4}$	\times 14 $\frac{3}{4}$ Signed. Undated.

7. 'The Weary
Sportsman.'
Engraved by in.
W. Bond, 1805 $11\frac{3}{4} \times 15\frac{3}{4}$ Signed. Undated.

8. 'Winter'
(Cattle) ... $11\frac{3}{4} \times 14\frac{3}{4}$ Signed. Undated.

9. 'Winter' ft. in. ft. in.
(Skating) ... $1\frac{7}{2} \times 2\frac{1}{2}$ Signed. Undated.

10. 'Gipsy En-
campment' ... $2\frac{1}{2} \times 2\frac{1}{2}$ Signed. 1791.

11. 'Gipsy En-
campment' ... $1\frac{5}{4} \times 2\frac{1}{2}$ Signed,
G. Morland,
J. Rathbone.

12. 'Wreckers' ... $4\frac{1}{2} \times 6\frac{1}{2}$ Signed. Undated.

13. 'Sand Carting' $1\frac{1}{2} \times 2\frac{1}{2}$ Signed. 1791.

14. 'Post Boys and
Horses Re-
freshing' ... $1\frac{7}{8} \times 2\frac{1}{2}$ Signed. 1794.

15. 'The Dram.'
Engraved by
W. Ward, 1796 $2\frac{1}{2} \times 2\frac{3}{4}$ Signed. Undated.

16. 'The Deserter's in.
Farewell' ... $16\frac{7}{8} \times 21\frac{1}{4}$ Signed. 1792.

17. 'The Effects
of Youthful
Extravagance
and Idleness.'

Engraved by ft.in. ft.in.

W.Ward, 1789 2 0 $\frac{1}{2}$ × 2 5 $\frac{1}{2}$ Unsigned. Undated.

18. 'The Merci- in.

'less Bailiff' ... 1 3 $\frac{3}{4}$ × 1 8 Unsigned. Undated.

19. 'The Cottage ft.in. ft.in.

'Door' ... 2 9 $\frac{1}{4}$ × 3 9 $\frac{1}{4}$ Unsigned. Undated.

20. 'Innocents

'Alarm'd ; or,
The Flash in
the Pan.' *En-*
graved by J.
R. Smith, junr.,

1803 ... 2 3 $\frac{1}{2}$ × 3 0 Unsigned. Undated.

21. 'Boy tending

'Sheep' ... 1 6 $\frac{1}{2}$ × 2 1 Signed. Undated.

22. 'Gathering in.

'Sticks' ... 1 1 $\frac{1}{2}$ × 1 5 $\frac{1}{2}$ Signed. 1791.

23. 'The Fall' ... 9 $\frac{1}{2}$ × 1 1 $\frac{1}{2}$ Signed. 1794.

24. 'The Dipping

'Well' ... 1 1 $\frac{1}{2}$ × 1 4 $\frac{1}{2}$ Signed. Undated.

This catalogue was specially prepared for the present publication by Sir Walter Gilbey's directions.—R. R.

GLASGOW. THE CORPORATION GALLERIES OF
ART.

1. Landscape.

An Inland in. ft. in.

Stream ... $11 \times 12\frac{1}{2}$ Unsigned. Undated.

Sketch of a landscape with stream spanned by a bridge, near which are a cottage and some figures.

2. Sea-coast Scene. ft. in. ft. in.

Smugglers ... $10\frac{1}{2} \times 13$ Signed. 1793.

A rocky sea-coast, with boat containing barrels, which men are unloading in a creek, where stands a man with white horse.

3. Sea-coast Scene.

Storm and

Wreck ... $7\frac{1}{2} \times 20$ Signed. Undated.

Rock-bound sea-coast, with stormy sea and ship wrecked

near the shore.
Men launch a
boat from shore,
whilst man and
woman in fore-
ground look on.

ft. in. ft. in.

4. Sea Piece ... 10 x 14 Initialed. Undated.

A sea-shore
with high cliffs
and calm sea.
Several boats
drawn up on
shore. Figures
in foreground.

(All the above on canvas.)

HAMILTON, DUKE OF, The late.

in. ft. in.

Stable Scene ... 20 x 2 7/8

A postilion in
a hay-loft ca-
resses a very
pretty girl
seated on his
knee. A man
peeps from be-
hind a truss of
hay. (Beauti-
fully painted.)

Previously belonged to Mr.
Louis Huth.

HAMILTON, LIEUT.-COL. SIR CHAS. E., Bart.,
82, Cadogan Square, London, S.W.

1. 'The Cornish ft. in. ft. in.
Plunderers' ... 4 6 x 6 6 Signed. Undated.
(Described by J. (Page 123 of Mr. Richardson's
Hassell in his book.)
'Life of Mor- This picture belonged to Louis
land.') Philippe, and hung for years
in the Louvre. It then
came into the Standish Col-
lection, on the sale of which
Sir Chas. Hamilton obtained
it. In 1892 £840 was bid
for it at Christie's, but it was
not sold, but withdrawn. It
represents an animated scene
on a beach, with 'Cornish
wreckers' ransacking ship-
wrecked goods.—R. R.

2. 'Shrimping off
the Isle of ft. in. ft. in.
Wight' ... 2 6 x 4 0 Unsigned.

3. Cottage with
Donkey and
Boy (Snow in.
Scene) ... 19 x 28 Unsigned.

4. Sheep, Cow
and Boy ... 18 x 24 Unsigned.

5. Sea-coast, Men
and Boat ... 18 x 24 Unsigned.

6. Ale house
Kitchen. En-
graved by R. S. in.
Syer, 1801 ... 11×24 Unsigned.
(Referred to by
Hassell.)

7. Donkey and
Pigs in Farm-
yard 19×25 Unsigned.

8 and 9. Rustic
Scenes, painted
on iron tea-
trays, each ... 18×24 Unsigned.
(Painted by Mor-
land when
under nineteen,
when he was
trout-fishing on
the borders of
Lancashire and
Yorkshire.)

Mr. R. Dyson Nutt, 2, West-
field Terrace, Loftus-in-
Cleveland, has a painting
done on a tea-tray, and
signed 'G. Morland,' repre-
senting sheep and lambs in
a barn, with two children
looking in. The family
has possessed the picture
for a very long time.—R. R.

10. Portfolio of
Sketches by
Morland

HATHERLEY, H., 23, Brunswick Place,
Brighton.
'Peasant and Pigs.' (Page 133.)
Engraved by J.
R. Smith, 1803 in.
 17×24 Unsigned.

(Larger than Mr.

Richardson's (Cf. Mather, McClintock and
picture, but un- Collins.)
signed.)

HAWKINS, C. H., 10, Portland Place, London.

Two Landscapes, in.
each about ... 10 × 10

HEARN, ARTHUR H., 20, West 14th Street,
New York.

'Forester's in.
Home' ... 16½ × 24½

HEARN, GEORGE A., 20, West 14th Street,
New York.

1. 'Weary Way-farers' in. ... 16 × 21
2. 'Noonday Rest' ... 17 × 19
3. 'Shepherds reposing' ... 15 × 18
4. 'Blissful Pigs' 10 × 12½

HOGARTH, D., Union Bank of Scotland,
Dundee.

1. 'Gipsies.' En-graved by W. in.
Ward, 1792 ... 27½ × 36 Signed. 1792.

(Cf. McClintock, Paton, and Peck.) This painting is represented in an illustration, opposite page 89, of Mr. Richardson's 'Life of Morland.'

2. Young Man courting Young Woman. A girl on white pony. Dogs, donkey, etc. ... in. $19 \times 23\frac{1}{2}$ Unsigned.
3. 'Sheep' ... $9\frac{1}{2} \times 13$ Unsigned.
4. 'Farmer's Stable' ... 17×21 Unsigned.

HOGG, JOHN, 13, Paternoster Row, London.

Two Pigs in a Sty, one standing, the other lying down. ... in. $26\frac{3}{4} \times 33\frac{1}{2}$ Unsigned. Undated.

HOHENLOHE, PRINCE, Castle Duino, near Trieste.

'There are two pictures here that I am convinced are by Morland.'—*Princess Mary of Thurn and Taxis* in 'Travels in Unknown Austria' (Macmillan and Co., London, 1896, p. 19).

HOLLOWAY COLLEGE, ROYAL, Egham.

1. 'The Carrier preparing to Set in.
Out'... ... 34 x 46 Signed. 1793.
(From the Earl of Dunmore's Collection.)
2. 'Jack in the Bilboes.' Engraved by W. Ward, 1790, and R. Clamp, 1797... 14 x 18 Signed. 1790.
3. 'The Contented Waterman.' Engraved by W. Ward, 1790, and R. Clamp, 1797 ... 14 x 18 Signed. 1790.

(The two last are companion pictures.)

HUTH, CHARLES FREDERICK, The late.

1. 'Visit to the Child at Nurse.' Engraved by W. Ward, 1788
(Page 145.)
(Sold at Christie's, July 6, 1895, for 1,050 gs.)

2. 'Partridge Shooting' 3. 'Pheasant Shooting'	} A pair. (Cf. Gilbey.) (Page 147.)
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Nos. 2 and 3
*etched by T.
Rowlandson,
1790.*

(Sold at Christie's,
July 6, 1895,
for 480 gns.
the pair.)

4. 'A Cottage
Door' ...

(Sold at Christie's,
July 6, 1895,
for 710 gns.)

HUTH, Louis, Possingworth, Cross-in-Hand,
Hawkhurst.

i. 'Interior of Alehouse' ... 9½ x 11½ Unsigned. Undated.

A tired sportsman, in green coat, sitting astride a chair, and resting his head and arms on back asleep.

Mr. Huth kindly prepared for the present publication this description of his Morlands.
—R. R.

Mr. Huth kindly prepared for
the present publication this
description of his Morlands.

—R. R.

Two dogs at
his feet, also
his hat. Two
men in back-
ground sitting
at a window.

(Thinly painted,
silvery and har-
monious.)

2. Man in blue coat and red collar, leaning against a tree in middle of a wood and talking to two seated women, one of whom suckles a baby.
Setter in foreground ... in. $9\frac{1}{2} \times 11\frac{1}{2}$ Unsigned. Undated.

3. 'Interior of Stable.' Engraved by W. Ward ... $20 \times 26\frac{7}{8}$ Unsigned. Undated.

White horse (much admired by Sir E. Landseer). A man (Cf. Asiatic Society.)

leaning on same
looking at man
and woman
romping in
straw (men-
tioned by Has-
sell, page 14).

4. Two Donkeys,
one with
cropped ears.
A pig with
collar lying in.
down ... $11\frac{7}{8} \times 14\frac{3}{4}$ Unsigned. Undated.

ft. in. ft. in.

5. Winter Piece $2\frac{3}{4} \times 2\frac{5}{16}$ Signed. Undated.

Cottage and
oaktree covered
with snow.
Three donkeys,
dog, and woman
in red cloak.
Children slid-
ing on small
pond, one of
whom has
fallen.

6. Rustic Scene... $13\frac{1}{2} \times 15\frac{1}{2}$ Unsigned. Undated.

Cottage and
oak-tree on

bank. Pigs,
donkey, and
group of gipsies.

7. 'Morning; or,
The Higlers
preparing for
Market.' *En-*
graved by D. ft. in. ft. in.
Orme, 1796 ... 2 3 $\frac{1}{8}$ × 2 11 $\frac{1}{4}$ Signed. 1791.

8. Snow Piece ... 2 3 $\frac{1}{4}$ × 2 11 $\frac{1}{4}$ Signed. 1790.
Cottage and
oak-tree. Two
ponies. Two
lads snowball-
ing an old
woman, who
shakes her fist
at them, whilst
a dog barks at
her.

ICHENHÄUSER, J., Berkeley Galleries, Bruton
Street, London.

1. 'The Village
Pump' ...
2. 'The Charcoal
Burners' ...

Both reproduced in *The Sketch*
of Nov. 27, 1895.

JOULE, A. J., 45, Montreal Street, Victoria,
British Columbia.

Woodland Scene,
with cow, sheep,
and goat in
right fore- in.
ground ... 13×15 Initialed. Undated.

KELLY, F. A., South Street Brewery, Shef-
field.

1. 'A Scene in Derbyshire' ... in. 34×50 Signed. 1792.
Cottage door.
Man and grey horse.

2. 'The Dead Porker' ... 25×30 Initialed. Undated.
Farmyard with butcher, pea-
sants looking on, dog, etc. No. 2 from John Raphael Smith's Collection. See Hassell's 'Life of Morland.'

KENSINGTON. (*See SOUTH.*)

KNIGHT, J. W., 33, Hyde Park Square,
London, W.

1. George Mor-
land's portrait, (Page 100.)
done by himself in.
when a youth $19\frac{1}{2} \times 23$ Unsigned.

2. 'The Gipsies'
Tent. En- (Cf. Rutherford.)
graved by J. in.
Grozer, 1793 36×41 Unsigned.

3. 'A Farmyard' $27\frac{1}{2} \times 35\frac{1}{2}$ Signed. 1789.
 A farmer on
 grey horse faces
 a brown horse,
 whose near
 foreleg is ex-
 amined by a
 man. A brown
 horse in loose-
 box. Dog in
 foreground.
 Landscape and
 farm-building.

4. 'The Turn-
 pike Gate.' (Cf. Fleming, John.)
Engraved by in.
W. Ward, 1806 $24\frac{1}{2} \times 29\frac{1}{2}$ Signed.

5. 'The Horse
 Feeder.' En-
graved by J. R.
Smith, 1799 ... $16\frac{1}{2} \times 21$ Signed. 1794.

6. 'Gipsy En-
 campment' ... $11\frac{1}{4} \times 14\frac{1}{4}$ Unsigned.

7. 'Shipwreck' ... $15\frac{1}{4} \times 19$ Unsigned.

8. Landscape
 with Gipsies ... $11\frac{1}{2} \times 14\frac{3}{4}$ Signed. 1795.

9. Landscape in.
with Gipsies ... $6\frac{1}{4} \times 8\frac{3}{4}$ Signed
 at back on
 panel.

10. Female Por-
trait. (Oval.) $6 \times 4\frac{1}{2}$

LAWRIE & Co., 15, Old Bond Street, London.

‘ Mr. Lynn’s Cot-
tage at Cowes, (Dawe’s ‘ Life of Morland,’
Isle of Wight,’ page 231.)
with portrait of
Mr. Lynn look- in.
ing at his horse 34×42

1799.

LEICESTER ART GALLERY.

‘ Calm off the
Coast of the in.
Isle of Wight’ $11\frac{1}{4} \times 16\frac{1}{4}$ Signed. Undated.
(Painted on a ma-
hogany panel.)

LOUVRE, THE, PARIS.

‘ La Halte.’ Scene
outside an inn.
*Engraved by
Rajon, Paris.*

LOWTHER, CAPTAIN FRANCIS, R.N., 73, Pont
Street, London, S.W.

i. ‘ Guinea Pigs.’ (Cf. Crosse.)
Engraved by T. in.
Gaugain, 1789 $25 \times 29\frac{1}{2}$ Unsigned. Undated.

2. 'Dancing
Dogs.' En-
graved by T. in.
Gaugain, 1790 $25 \times 29\frac{1}{2}$ Unsigned. Undated.

No. 1 engraved
(with 'Rabbits')
by W. Ward,
1806, and J.R.
Smith, 1807.

MANCHESTER ART GALLERY.

'The Farrier's in.
Forge' ... 28×36 Unsigned. Undated.

MAPPIN ART GALLERY, Sheffield.

 in.
'The Village Inn' 23×30 Signed. Undated.

MARSHALL, GEORGE W., LL.D., Sarnesfield Court, Weobly.

Pigs in a Sty.
Woman look-
ing over gate in.
at them ... 24×30 Initialed. Undated.

MATHER, DR. GEORGE H., 11, Annfield Place, Dennistoun, Glasgow. (Died, Nov. 29, 1895.)

'Peasant and (Cf. Hatherley, Collins, and
Pigs.' En- McClintock.)
graved by J.R. in.
Smith, 1803 ... 12×15 Signed. Undated.

Same as Mr.
Richardson's
picture (page
133), except
that the little
girl has a
brown frock.
The canvas
also is smaller.

This painting is represented in
an illustration opposite page
50 of Mr. Richardson's
'Life of Morland.'

MAWSON, JOHN, 44, Railway Terrace, South-
port.

'Gipsy Encamp-
ment.' (In
crayons) ... 15 × 19 Signed.

McCLINTOCK, Major H. S., Kilwarlin House,
Hillsborough, Co. Down, Ireland.

1. 'Paying the
Horseler.' En-
graved by S. W.
Reynolds, 1805 23 × 32 Initialed. Undated.
(On canvas.)
2. 'The Public-
house Door.' Engraved by
W. Ward, 1801 18 × 21 Unsigned. Undated.
(On canvas.)

(Page 133.)
in.
(Page 155.)
in.

3. 'Gipsies.' *Engraved by W. Ward, 1792* ... (On canvas.) (Page 136.)
 in. 21 × 24 Signed. Undated.
 (Cf. Hogarth, Paton, and Peck.) This painting is represented in an illustration opposite page 89 of Mr. Richardson's 'Life of Morland.'

4. 'Peasant and Pigs.' *Engraved by J.R. Smith, 1803* ... (On canvas.) (Page 133.) (Cf. Hatherley, Mather, Richardson, and Collins.)
 in. 18 × 24 Signed. 1791.
 This painting is represented in an illustration opposite page 50 of Mr. Richardson's 'Life of Morland.'

MEE, REV. DR., THE CHANTRY, WESTBOURNE,
 EMSWORTH, HANTS.

1. Landscape.
 Village Inn,
 with figures. in.
 (On canvas) ... 20½ × 25
2. Landscape.
 Cattle and
 figures. (On
 panel) ... 15 × 20½
3. Winter Scene.
 (On panel) ... 11½ × 15

4. Landscape and
Cattle. (On in.
panel) ... $12 \times 14\frac{1}{2}$
 No dates or signatures on
 above.

METROPOLITAN MUSEUM, New York.

‘Midday Meal’ in.
 28×36
(Presented by Mr. George A.
Hearn.)

MICHAELIS, MAX, Tandridge Court, Oxted,
Surrey.

1. ‘Temptation.’
*A replica of
painting en-
graved by W.
Humphrey,* in.
1790 ... 25×30 Signed. 1792.

2. ‘Selling Cher-
ries.’ *Engraved
by E. Bell, 1801* 20×36 Signed. Undated.

3. ‘The Death of
the Fox.’ *En-
graved by J.
Wright, 1794* 20×26 Signed. 1794.

MONTAGU, SIR SAMUEL, Bart., M.P., 12,
Kensington Palace Gardens, London.

' Farmyard with in.
Pigs' ... 25×30 Signed. Undated.

(Bought at J. M.

Eager's sale at

Christie's, 1883.

Exhibited at

R. A. Exhibi-

tion of Old

Masters, 1894.)

MORLAND, CAPT. GEORGE, 22, St. Stephen's Square, Bayswater, London. (Grand-nephew of George Morland.)

in.
' Girl with Doll' $7 \times 8\frac{1}{2}$
(Never engraved.)

NATHAN, J., Burlington Gallery, 27, Old Bond Street, London.

Landscape with in.
Gipsies ... $28\frac{1}{2} \times 36\frac{1}{2}$

NEW YORK. (*See* Metropolitan Museum of.)

NATIONAL GALLERY, London.

i. 'The Farmer's (Pages 92 and 109.)
Stable.' En-
graved by W. ft. in. ft. in.
Ward, 1792 ... 4 $9 \times 6 7\frac{1}{2}$ Signed. Undated.

Two horses and a pony are being led by a boy into a stable. To the left a man is stooping and collecting together some straw. (On canvas.)

This painting (considered Morland's masterpiece) is represented in an illustration opposite page 109 of Mr. Richardson's 'Life of Morland.'

2. 'A Quarry, with Peasants' in.
 7×9 Unsigned. Undated.

Broke n g r o u n d , with a high gravelly bank studded with scrub. (On wood.)

(Page 93.)

3. No. 1351.—
 'Door of the Red Lion ft. in. ft. in.
 Country Inn' $3\ 5 \times 4\ 1$ Signed. Undated.

Farmer on white pony at i n n - d o o r . Landlady offers him a mug of ale. Children at door. Two dogs. Youth

This painting is described in the new Official Catalogue, published in 1896, where, however, some errors occur in the biographical notice of George Morland. 1. Maria Morland was married to

burns brush-
wood. Distant
hills and mea-
dows. (On
canvas.)

(Bequeathed by
Sir Oscar M.
P. Clayton,
C.B., in 1892.)

(The original, or
a replica, was
sold in June,
1896, by
Messrs. Col-
naghi to Mr.
Orrock, *q.v.*)

William, not James, Ward.
2. George Morland's wife
never separated from him,
for they were always a most
affectionate couple. 3. The
portrait of Morland by
Muller, engraved by
Edwards, is unreliable, being
unlike other contemporary
portraits, including those by
Morland himself. 4. The
'Drawing with a Poker'
was not Morland's first ex-
hibit at the Royal Academy.

—R. R.

NATIONAL GALLERY OF SCOTLAND, Edinburgh.

'The Stable
Door: a Study'
(Canvas) ...

Two horses
drinking at a
trough. Two
men, one in a
blue coat with
a glass in his
hand, stand be-
side door of
thatch-covered
stable.

(Page 93.)

in.
13 x 15 Signed. Undated.

A poor example of Morland.
—R. R.

NATIONAL GALLERY OF IRELAND, Dublin.

Landscape, with
figures and
cattle (on can- in.
vas) $20\frac{1}{8} \times 26\frac{1}{4}$ Signed. Undated.

The Registrar of the Gallery
(Mr. Strickland) remarks :
‘ This is an undoubted and
genuine work of Morland,
although the signature is
not quite above suspicion.’
—R. R.

OLDHAM, JOHN, St. Vincent's Presbytery, 13,
Hardy Street, Liverpool.

'The Wood-cutter.' Engraved by W. ft. in. ft. in.
Ward, 1792... 1 11 x 2 3 $\frac{3}{4}$ Unsigned.
(Cf. Armitage and Peck.)

ORTON, DR. CHARLES, Ochiltree, near Hastings.

Sheep and Sheep- in.
herds in a Storm 25 x 30 Signed. 1790 or 1796.

ORROCK, JAMES, 48, Bedford Square, London,
W.C.

Door of the Red
Lion Country
Inn ...

(The original, or
a replica, of Mr. Louis Huth thinks Mr.
painting in Orrock's is the finer in tone.
National Gal- —R. R.
lery, *q.v.*)

PATON, JAMES, Superintendent of the Corpora-
tion Galleries of Art, Glasgow.

1. 'Gipsies.' A This painting forms an illus-
group of four tration opposite page 89 of
figures under an Mr. Richardson's 'Life of
oak-tree. *En-*
graved by W. in.
Ward, 1792... $19 \times 24\frac{1}{2}$ Unsigned. Undated.

(Cf. Hogarth,
McClintock
and Peck.)

2. 'Hilly Land-
scape, Sussex.'
A slight sketch
(injured) ... $5\frac{1}{2} \times 7$ Unsigned. Undated.

PECK, GEORGE, 9, Belgrave Square, London,
S.W.

1. 'The Wood- in.
cutter.' *En-* 20×26 Signed. Undated.
graved by W. (Cf. Armitage and Oldham.)
Ward, 1792...

A woodman
lops the
branches off an
oak, whilst two
children play
with a donkey.
In background
gipsies beside a
fire. In fore-
ground dog
asleep and
baskets.

Mr. Peck kindly prepared for
the present publication this
description of his fine gallery
of Morlands.—R. R.

2. 'Washing Day' 20 × 26 in.

Cottage scene.
A woman pours
water from a
kettle into
washing-tub.
On right a man
dips up water
from a pond.
In foreground
two children
play with dolls.
To left, a
woman hangs
up clothes to
dry.

3. 'The Quarry' 16 × 20 in. Signed.

Stone quarry
near roadside.
Two men work
whilst three pull
up with ropes
a trolley laden
with stone. A
cart waits to
receive it.

	in.	
4. Coast Scene ...	10×12	Initialed.
Sea-coast with high ground, and a cottage on right. Four figures on shore.		
5. Forest Scene	$13\frac{1}{2} \times 17$	Signed.
Outskirts of a wood, with man, woman and child seated on a bank in foreground.		A rather stiff, early work, very carefully painted.
6. 'The Fisher- man's Toast ; or, Fishermen Ashore.' En- graved by W. Hilton, 1806...	in. 19×22	

In centre a fishwoman with a basket on her head. Two fishermen sitting on right hold up their glasses to her health. Behind, a view of sea and a ship. On left, a dog. On right, an inn.

7. 'Market Cart.' in. $17 \times 22\frac{1}{2}$ Initialed.

A country lane, down which passes a cart with a man driving, a red-cloaked woman and white dog following. A spreading oak to right and some felled timber.

A bad copy of a part of this picture is in the Foster Gallery at the South Kensington Museum.

8. 'Pigsty' ... in. $27\frac{1}{2} \times 35\frac{1}{2}$ Signed. Undated.

On the left, a sow and two little pigs. Carrots and turnips in foreground. On right, a trough, against which rests a broom. A man with carpenter's basket leans against the rails of the sty, dressed in a white smock, and without a hat.

(Cf. Roe.)

9. 'Gipsies.' Engraved by W. Ward, 1792... in.

$17 \times 23\frac{1}{2}$

(Cf. Hogarth, Paton, and McClintock.)

This painting is represented in an illustration opposite page 89 of Mr. Richardson's 'Life of Morland.'

10. 'Louisa.' (Oval.)

Engraved by T. in.

Gaugain, 1789. $12\frac{1}{2} \times 15\frac{1}{2}$ Signed. 1782.

Louisa is listening to the voice of her lover, which she seems to hear through the storm which is raging on the sea-coast, where a vessel being wrecked is seen in the distance.

(A very beautifully finished work. Soft colouring.)

One of the pair engraved to illustrate a poem by Mrs. ——, of Bath.

11. 'The Labourers' Luncheon.' Engraved by C. in.
Jos, 1797 ... $10\frac{1}{2} \times 13\frac{1}{4}$ Signed. 1792.

In foreground, two labourers, one seated on the ground with a mug in his hand, whilst the other, holding a knife, stands with his back

turned. A dog looks up at the standing figure.

12. 'Children Fishing.' Engraved by P.

Dawe, 1788 ... in.

10 x 11 Signed. Undated.

Two children on the bank of a stream. The boy holds a stick which has a string to it, from which hangs a small fish he has caught. The girl is seated, but turns towards the boy to try and secure the fish. Her hat lies on the ground beside her. She wears a white dress and scarlet shoes.

This picture is an exquisite gem, both in finish and colour, and forms one of the finest examples of Morland's combined breadth and finish, with lovely colour, especially in the painting of the children and of the dress of the girl. The old oak behind the figures, and the bank, grass and water are also beautifully painted. (*Vide* Remarks under Sir Charles Tennant, No. 1, as to Morland as a painter of children.—R. R.)

in.

13. 'Forest Glade' 7 $\frac{1}{4}$ x 10 Signed. 1791.

A small (rather dark) view in a wood. In the foreground, a man wearing a red jacket, and a dog. In the distance, another figure and dog.

(Picture in bad condition.)

14. 'A Stable ft. in. ft. in.
Yard' ... 2 4 × 3 0 Signed. 1791

Exterior of a turf-thatched stable - hut.

Two men at door, one in a red vest, the other holding a bag. An old brown horse, harnessed, is about to enter stable. Three pigs in foreground. In background a precipice, and

An excellent picture, which I describe here after inspection.—R. R.

two small
waterfalls to
right hand.

PEYNTON, REV. FRANCIS J., Rector of Kelston,
near Bath.

ft. in. ft. in.
'A Farmyard' ... 2 3 × 3 0

PHILLIPS, REV. CANON, Manor House, Stoke
d'Abernon, Cobham, Surrey.

The catalogue of this extensive collection was kindly prepared for the present publication by Canon Phillips himself, to whom the paintings descended, chiefly from his father and uncle. The collection is known as the 'Abiss and Phillips Collection,' and its nucleus appears to be the collection of 'William Phillips, Esq., of Gloucester Place,' mentioned at page 233 of Dawe's 'Life of Morland.'—R. R.

i. 'Wreck of
Boat' ... $11\frac{3}{4} \times 14\frac{1}{2}$ in. Signed. Undated.
Sailors climb-
ing up a rock.
(Oblong.)

2. 'The Storm'

(off Black Gang ft. ft. in.
Chine) ... 3×4 $6\frac{1}{2}$ Signed. 1790.

Sea breaking
over a rocky
coast. Men
drawing up a
boat and bales
of goods. Ship
under double-
reefed sails.

Small lugger
under shelter of
the land. (Ob-
long.)

Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894.

3. 'The Blind ft. in. ft. in.

'White Horse.' 2 $3\frac{1}{2} \times 2$ 11 Signed. Undated.

Man driving
horses to water
from stable.
(Oblong.)

Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894.

4. 'Portrait of
Morland and
his Dog' ...

in.

(Page 78.)

$11\frac{1}{2} \times 15$

Unsigned. Undated.

Morland rests
at table and
talks to fisher-
men with nets.
(Upright.)

Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894.
(Bought from a public-house at
Carshalton.)

5. 'Man in Snow.' in.
(Upright.) ... 10×12 Signed. Undated.

6. 'Miller and his
Men' ... 11 $\frac{1}{2}$ ×14 $\frac{1}{2}$ Signed. 1797.
Sacks of corn. Exhibited at Messrs. Dowdes-
(Page 78.) well's Galleries, Bond Street,
(Upright) London, in spring of 1894.
ft. in. ft.

7. 'Sea-piece' ... 2 3 $\frac{1}{2}$ ×3 Signed. Undated.
Wreck of boat.
Sailors climbing
up a rock. Dis-
masted ship in
distance. (Ob-
long.)

8. 'Bargaining
for Fish' ... 2 3 $\frac{1}{2}$ ×3 Signed. Undated.
Fishermen in
boat returning
from fishing.
Selling fish on
shore. (Ob-
long.)

9. 'The Discon-
solate and her
Parrot' ... in.
Portrait of Mrs. 9 $\frac{1}{2}$ ×11 $\frac{1}{2}$ Signed. Undated.
Morland. (Up-
right.) Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894.

10. 'Peasants Travelling' ... 1 $5\frac{1}{2} \times 2$ ft. in. ft. Signed Undated.
 Figures outside building. Donkey laden. Dog.
 (The woman is a portrait of Morland's sister-in-law.) (Oblong.)

11. 'Selling Fish' ... 2 $\times 2$ ft. in. 6 ft. in. Signed Undated.
 Figures sitting in foreground with fish and basket and dog. Cart with white horse. (Oblong.)

12. 'The Cottage Door' ... 2 $3\frac{1}{2} \times 2$ ft. in. ft. in. Signed. Undated.
 Summer. Family group. Man cutting wood in foreground. Church in the distance. (Oblong.)

13. 'Woman Feeding Pigs' ... 1 $2\frac{1}{2} \times 1$ ft. in. ft. in. Signed. Undated.

Donkey and child with dog. Exhibited at Burlington House, 1870.
(Oblong.)

14. 'Farmer, Wife ft. in. ft. in.
and Child' ... $1\frac{2}{3} \times 1\frac{7}{8}$ Unsigned. Undated.

Lad asks for work. Donkey saddled. (Ob-
long.)

(Companion to
No. 13.)

15. 'Wood-gatherers in the Snow.' (Up-
right) ... $1\frac{1}{2} \times 1\frac{5}{8}$ Signed. Undated.
Exhibited at Burlington House,
1870.

16. 'Gamekeeper
(or Poacher) ft. in. ft. in.
with Dogs' ... $1\frac{2}{3} \times 1\frac{5}{8}$ Unsigned. Undated.
Portrait of Morland's ser-
vant Simpson. (Page 76.) Exhibited at Burlington House,
(Upright.) Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894.

17. 'Friend.' En-
graved by W. Ward ft. in. ft. in.
... $3\frac{3}{8} \times 4\frac{1}{8}$ Signed. Undated.

Portrait of the Newfoundland dog which saved Mr. Wm. Phillips from being drowned whilst bathing in the sea at Portsmouth, October 4, 1789. (Oblong.) Exhibited at Guildford, May, 1884.

18. 'The Shepherd Asleep'... ft. in. ft. in. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

Dog keeping watch over sheep. (Up-right.) Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

19. 'Fishermen Selling their Fish on Shore'... ft. in. ft. Unsigned. Undated.

Storm brewing. (Oblong.) Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

20. 'The Red Lion Inn'... ft. in. ft. Signed. Undated.

Man on chestnut horse is drinking, whilst Exhibited at Burlington House, 1870.

landlord and
landlady talk
to him. Pigs in foreground. Man leaning over fence.
(Oblong.)

The 'Red Lion' is also depicted in No. 3, National Gallery.—R. R.

21. 'Yarmouth

Fort.' Sea- ft. in. ft.
piece... ... 2 $3\frac{1}{4} \times 3$ Signed 1803.
Stormy day. (on sail).
Boat with
sailors. (Ob-
long.)

22. 'Wood Ga-
therers in
Savernake

Park' ... 2 $3\frac{3}{4} \times 3$ Unsigned. Undated.
Donkey laden. Exhibited at Burlington House,
(Oblong.) 1870.

23. 'Watering' ft. in. ft. in.

Horses' ... 1 $7\frac{1}{2} \times 2 1\frac{1}{2}$ Signed. Undated.
Farm men seated outside barn. Boy on chestnut horse.
Dog. (Ob-
long.)

	ft. in.	ft. in.	
24. '1st September.'	$2\ 5\frac{1}{2} \times 2\ 6$	Unsigned.	Undated.
Lyndhurst, in the New Forest. Sportsmen and dogs in fore- ground. (Ob- long.)		Exhibited at Burlington House, 1870.	
	ft. in. ft.		
25. '1st October.'	$2\ 3\frac{1}{2} \times 3$	Unsigned.	Undated.
Pheasant- shooting in Savernake Forest. (Ob- long.)		Exhibited at Burlington House, 1870.	
	ft. in. ft.		
26. 'Winter' ... Snow scene. Woman and girl at door ajar. Horses and dog. (Ob- long.)	$2 \times 2\ 6$	Signed.	Undated.
		Exhibited at Messrs. Dowdes- well's Galleries, Bond Street, London, in spring of 1894.	
	ft. ft. in.		
27. 'The Stable Yard' ... Man in red jacket enters stable. Horses, one lying in straw. (Ob- long.)	$9\frac{1}{2} \times 11\frac{1}{2}$	in.	Signed. Undated.
		Exhibited at Messrs. Dowdes- well's Galleries, Bond Street, London, in spring of 1894.	

28. 'Gipsy Encampment' ... ft. in. $6\frac{3}{4} \times 9\frac{3}{4}$ Signed. 1795.
Man, woman and child in a wood. (Oblong.)

29. 'Portrait of Mrs. Jordan' ... ft. in. $1\frac{2}{3} \times 1\frac{5}{6}$ Unsigned. Undated.
(Actress, mother of first Earl of Munster.) Exhibited at Burlington House, 1870.
(Upright oval.) Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

30. 'Wreck of an Indiaman' (off the Needles, Isle of Wight). ft. ft. in. $2 \times 2\frac{5}{8}$ Signed Undated.
(Oblong) ... (on a package).
Exhibited at Burlington House, 1870.
Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

31. 'The Day after the Wreck' ... ft. ft. in. $2 \times 2\frac{5}{8}$ Signed Undated.
(on a package).

Hauling in and gathering up wreckage. (Oblong.) Exhibited at Burlington House, 1870.

32. 'Cow and Calf worried by Dog.' (Up- ft. in. ft. in. right.) ... 1 2 x 1 4 1/2 Signed. Undated. Exhibited at Burlington House, 1870.

33. 'Feeding the Calves' ft. in. ft. in. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

Cowhouse. Woman standing by door. (Oblong.) Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

34. 'Wayfaring Man in the Snow' in. 10 x 12 Signed. Undated.

Dog running beside him. (Upright.)

35. 'Fishermen
waiting for
Evening' ft. in. ft. in.
Breeze' ... $110\frac{1}{2} \times 26$ Signed Undated.
Background of chalk cliffs.
Men resting on shore. Women standing. (Oblong.)

36. 'Morning' ... $24\frac{1}{2} \times 32\frac{1}{2}$ Unsigned. Undated.
Sheep. Shepherds resting.
Peasants talking to shepherds. Cottage with water.
Engraved.
(Oblong.)

Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

ft. in. ft.
37. 'Evening' ... 24×3 Unsigned. Undated.
Man driving cow and sheep.
Figure of boy behind. Castle on wooded height. (Oblong.)

38. 'Girl on Sea-shore in a Gale.' in.
 (Oblong) ... $10\frac{1}{2} \times 12$ Signed. Undated.

39. 'The Hermit.'
 (Upright) ... $9\frac{1}{2} \times 12$ Signed 1795.
 Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

40. 'Crossing the ft. in. ft. in.
 Brook' ... $1 \frac{1}{2} \times 1 \frac{1}{2}$ Unsigned. Undated.
 Figures and
 donkey. (Ob-
 long.)

41. 'The Smugglers' ... $1 \frac{1}{4} \times 2$ Signed. Undated.
 Band of smug-
 glers hauling up
 a boat carrying
 bales and casks.
 A woman,
 loaded horses,
 etc. (Oblong.)

42. 'Shepherds ft. in. ft. in.
 Reposing' ... $1 \frac{3}{2} \times 1 \frac{1}{2}$ Signed. Undated.
 Two shepherds
 and dogs. Exhibited at Burlington House,
 Sheep. Even- ... 1870.

ing. Farm-house in distance. (Up-right.) Carefully finished. A fine work.—R. R.

43. 'Landscape'... in. $9\frac{1}{2} \times 12$ Signed. 1794.
 Figures and donkey in foreground. (Oblong.) Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

44. 'The Ferry'... in. 10×14 Unsigned. Undated.
 Men waiting for the boat. (Oblong.)

45. 'Landscape'... $9\frac{3}{4} \times 12$ Unsigned. Undated.
 Cows resting under trees.
 Two figures. (Oblong.)

46. 'Sheep in the Snow. (Oblong)' ... 12×14 Signed. 1793.
 'Sheep in the Snow. (Oblong)' ... 12×15 Signed. Undated.

(Companion to
No. 46. The
same sheep, but
in different
positions.)

	ft.	ft. in.		
48. 'Summer' ...	2	2 5	Signed.	1795.
Waggon and horses descend- ing hill. Guide- post. Wag- goner directing a woman sitting beside a pond and pointing to guide-post. (Oblong.)			Exhibited at Burlington House, 1870.	
			Exhibited at Messrs. Dowdes- well's Galleries, Bond Street, London, in spring of 1894.	
49. 'Mending the Nets' ...	11	x 16	in.	Signed (on boat).
Two fishermen mending nets; other men painting boat. (Oblong.)				1796.
50. 'Seashore' ...	10	x 14	Unsigned.	Undated.
Men and boats. (Oblong.)				

51. 'A Winter in
Night' ... $8\frac{1}{4} \times 11\frac{1}{4}$ Unsigned. Undated.
 Farmer and his
man driving
sheep home
from market.
 Snow on tree.
 (Oblong.)

52. 'Breaking
Cover.' (Up-
right) ... $5\frac{3}{4} \times 7$ Signed. Undated.

53. 'Full Cry.'
Engraved
 1824. (Ob-
long) ... $6\frac{1}{2} \times 8\frac{1}{2}$ Unsigned. Undated.
 Described page 140.
 (Cf. Richardson.)

PLATT, MRS. T., 716, Country Road, Small-
heath, Birmingham.

'The Startled
Horse.' (Sepia
drawing) ... 18×24 Signed. 1780.
 A wild horse
startled by a
lion.

PRICE, JAMES.

1. 'The Labourer's Home' Very small.

(Sold at Christie's
on June 15,
1895, for 320
guineas.)

2. 'Mutual Confidence' ... Very small.

(Sold at Christie's
on June 15, 1895, for 940
guineas.) (Page 153.)

RAWLINSON, JAMES, 124, Granby Street, Liverpool.

'Watering the Cart Horse.'
Engraved by J. R. Smith, 1799.

Pages 65 and 154.

'Watering the Cart Horse' is erroneously attributed to Gainsborough by Ernest Chesneau in his 'English School of Painting' (Cassell and Co., London, 1887, page 116), showing how the occasional similarity of style in both artists may deceive Art-critics.—R. R.

READ, J. H., 48, Wilbury Road, West Brighton.

Landscape and

Portraits of Dr.

Lynn (page 75)

and his Man- ft.in. ft.in.

servant ... 2 9 × 3 8

A horse, dog, Painted at Cowes, 1797. Sold,
and two pigs. on Mr. Read's behalf, by

P. and D. Colnaghi for
£350. Present owner un-
known.

REVELL, FRANK F., 130, Belmont Road,
Liverpool.

Three pigs in a in.
shed 9 × 12

RICHARDSON, RALPH, F.R.S.E., 10, Magdala Place, Edinburgh.

i. 'Peasant and Pigs.' En- (Page 133.)

graved by J.
R. Smith, 1803. in.

(Canvas) ... 16 × 20 Signed. 1791.

A boy leans against the out- (Cf. Mather, McClintock,
side of a Hatherley, and Collins.)
thatched pig-

sty. Beside him is a little girl in a blue frock. Two pigs, one black, one yellow, drink out of a trough. A white and brown spaniel looks into it.

This painting is represented in an illustration opposite page 50 of Mr. Richardson's 'Life of Morland.'

An indifferent example of this painting *without the little girl* was sold at Dowell's, Edinburgh, November 14, 1896.—R. R.

2. 'Full Cry.'
Hunting scene.

Engraved
1824... ...

A red-coated huntsman on grey horse is followed by a blue-coated huntsman on a brown horse. Other huntsmen in distance.

(Page 140.)

in.

$5\frac{1}{2} \times 7$ Unsigned. Undated.

(Cf. Phillips, No. 53, which represents the same scene.

3. 'Returning
from Work' ...

A woman in a red cloak carries a bundle

in.

$9\frac{1}{2} \times 11\frac{1}{2}$ Signed. Undated.

(Page 97.)

of faggots over
her shoulder
and a carpen-
ter's basket in Exhibited at Grosvenor Gallery,
her left hand. Winter Exhibition, 1887-88.
A boy and
hairy dog fol-
low her.

4. 'Stormy in.
Weather' ... $16\frac{1}{2} \times 20\frac{1}{2}$ Signed. Undated.
In foreground,
preceded by a
white dog, a
red-cloaked
woman carry-
ing a vegetable
basket is fol-
lowed by a
blue-cloaked
little girl. Be-
hind, a man on
an ass holds on
his hat, whilst
his hand also
grasps a stick.
In background,
a thatched cot-
tage and a
stormy sky.

5. 'Burning
Brushwood' ... $9\frac{1}{2} \times 14$ Unsigned. Undated.

A smock-clad
man, a woman,
and two chil-
dren round a
fire. In back-
ground a cart
with two men,
followed by
woman and
child.

This water-colour drawing
belonged to Mr. Billington
(the celebrated singer's hus-
band) in 1789.

RIDPATH, THOS., 12, Church Street, Liverpool.

'Interior of Stable' ... 20 x 24 Unsigned. Undated.

To left, two
horses standing
at stall. To
right, sheep,
poultry, etc.

Formerly in collection of late
Dr. Whittle, Liverpool.

ROE, ROBT. H., 68, Ommoney Road, New
Cross, London, S.E.

'Contentment' ... 13½ x 20½ in. Initialed. 1787.

A man looks
into a pigsty in
which reclines a
sow. Beside
her are three

Mr. Roe is etching this picture
on copper.—R. R.

little pigs, one
standing. A
pail, crossed by
a broom, to
right. (Cf. Peck, No. 8.)

RUTHERFURD, MRS. ANDREW D., 9, Prince's
Terrace, Dowanhill, Glasgow.

'The Gipsies'
Tent.' En- (Cf. Knight.)
graved by J. in.
Grozer, 1793. 22 × 28 Signed. 1791.

SALTING, GEORGE, 86, St. James' Street,
London.

1. 'Gipsy En- in.
campment' ... 20 × 26 Signed. 1789.
2. 'Cowherd and
Milk maid.'
(Engraved) ... 20 × 26 Signed. 1792.
3. 'Country Inn'
(‘The Grapes’) 20 × 26 Signed. 1790.
Group of gip-
sies reposing in
foreground to
right. White
horse led to
stable. Two

travellers on
horseback leav-
ing the inn.

4. 'The "Bell"

Inn': Summer- in.
time 20 × 26 Signed. Undated.

Hay-wain and
group of hay-
makers regal-
ing themselves
in front of the
inn. Landlady
and little girl
appear at inn-
door.

5. 'The Alehouse

Door.' En-
graved by R.
S. Syer, 1801
(Upright) ... 11 × 14 Signed. 1792.

Two labouring
men, the elder
one seated with
pipe and pot
of beer, the
younger stand-
ing and talking
to him.

SARGEAUNT, JOHN, Burton Latimer, Kettering,
Northamptonshire.

'An Evening
Landscape.' in.
(On wood) ... $9 \times 11\frac{1}{2}$ Unsigned. Undated.
In the fore-
ground stands
a white horse,
and behind it a
peasant boy
seated.

SCOTT, Alex, Queen Mary's House, Jedburgh,
N.B.

'Winter Scene'... in.
18 \times 26 Unsigned. Undated.
Three sheep in
snow near a
snowclad tree.
Bareheaded lad
with bundle of
hay. Man with
pole.

SCOTT, COL., C. H. S., 17, Eccleston Square,
London, S.W.

Portrait, said to
be of the
artist's wife. in.
(Oval) ... 25 \times 30 Unsigned. Undated.

Mob cap with
blue ribbons.
Dark eyes;
long dark curl-
ing hair. White
muslin dress,
blue sash.
Background,
blue hill and
trees.

SCOTT, E. ERSKINE, Linburn, Kirknewton,
Midlothian.

'Interior of a in.
Stable' ... $26\frac{1}{2} \times 33$ Signed. Undated.

SHEFFIELD. (*See MAPPIN ART GALLERY.*)

SMITH, H. HASKETT, Trowswell, Goudhurst
(deceased).

1. 'Selling Cher-
ries.' En-
graved by E. in.
Bell, 1801 ... 20×36 Signed.

This picture was sold at
Christie's, May 9, 1896,
for 1,000 guineas; bought
by McLean.

2. 'The Death of
the Fox.' En-

graved by E.

Bell, 1800 ...

Signed. 1794.

Sum offered at Christie's, May 28, 1864, 41 guineas, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 300 guineas; bought by Dowdeswell.

3. *Landscape, with gipsies round a fire ...*

19 × 25

This picture was sold at Christie's, May 9, 1896, for 380 guineas; bought by Agnew.

4. 'Return from Market.'

Original Engraved by J. R. Smith, in.

1793... ...

25 × 30 Signed. 1795.

Sum offered at Christie's, May 28, 1864, 62 guineas, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 130 guineas; bought by Philpot.

5. 'Temptation.'

Original En-
graved by W.
Humphrey,

in.

1790... ... 25 × 30 Signed. 1792.

This picture was sold at
Christie's, May 9, 1896,
for 410 guineas; bought
by Dowdeswell.

in.

6. 'The Piggery'

18 × 24 Signed.

This picture was sold at
Christie's, May 9, 1896,
for 320 guineas; bought
by Dowdeswell.

Exhibited at Burlington House,
1872.

7. 'The Cata-

trophe'

in.

... 20 × 20 Signed.

1791.

Sum offered at Christie's, May
28, 1864, 36 guineas, when
the picture was exposed, but
bought in.

This picture was sold at
Christie's, May 9, 1896,
for 320 guineas; bought
by Wilson.

Exhibited at Burlington House,
1872.

8. Interior of
Stable, with
two peasants,
dog and don- in.
key 15×20

Sum offered at Christie's, May
28, 1864, 45 guineas, when
the picture was exposed, but
bought in.

This picture was sold at
Christie's, May 9, 1896,
for 100 guineas ; bought
by Price.

9. 'The Wreck- in.
ers' 41×54 Signed. 1791.

Sum offered at Christie's, May
28, 1864, 161 guineas, when
the picture was exposed, but
bought in.

This picture was sold at
Christie's, May 9, 1896,
for 520 guineas ; bought
by Frazer.

Exhibited at Burlington House,
1872.

10. 'Fishwife Buy-
ing Fish on in.
Beach' ... 27×35 Signed. 1794.

Sum offered at Christie's, May 28, 1864, 121 guineas, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 240 guineas.

The foregoing details are given to show the advance in the prices of Morlands which has taken place of late years. Mr. Max Michaelis is now owner of 'Temptation,' 'Selling Cherries,' and 'The Death of the Fox.'—R. R.

SOUTH KENSINGTON NATIONAL GALLERY OF BRITISH ART.

1. 'The Reckoning.' (Oblong; fine) ... 29×39
2. 'Horses in a Stable.' (Oblong) ... $34 \times 46\frac{1}{4}$ Signed. 1791.
3. 'Seashore.' Fishermen hauling in a boat. (Oblong; fine) ... $33\frac{5}{8} \times 46\frac{1}{4}$ Signed. 1791.

4. 'Coast Scene.'
Boats and
figures on the
beach. (Panel,
oblong) ... 8 \times 12 $\frac{1}{2}$ in. Signed. 1792.

5. A Girl seated
in a Landscape
and fondling a
Dove. (Oval) 7 $\frac{3}{4}$ \times 9 in. Signed.

6. 'Valentine's
Day; or Johnny
going to the
Fair.' En-
graved by J.
Dean, 1787.
(Upright, fine) 13 $\frac{1}{2}$ \times 18 in.

7. Winter Scene,
with woman
and donkeys.
Sketch. (Panel,
upright) ... 5 \times 6 $\frac{1}{4}$ in.

8. Landscape and
cottage, with
market cart,
dog, etc. (Ob-
long) ... Said to be a copy of Mr.
Peck's No. 7.
in. 16 \times 17 $\frac{3}{4}$

9. Beach Scene,
with boats,
boatmen, and

dogs. (Ob- in.
long) ... $19\frac{1}{4} \times 25\frac{1}{2}$

(By or after Mor- A portrait in this gallery by
land.) John Russell, R.A., said to

be of George Morland, was
the subject of letters by Mr.
Richardson in the *Times* of
7th and 20th November,
1895. He maintained, and
Mr. Arthur N. Gilbey sup-
ported his contention, that it
was not a portrait of George
Morland, as it bore no re-
semblance to contemporary
portraits of him, such as
those by Morland himself,
or by his friend T. Rowland-
son. A reproduction of
Rowlandson's water-colour
sketch of Morland forms
the frontispiece of Mr.
Richardson's 'Life of Mor-
land.'—R.R.

TENNANT, SIR CHARLES, Bart., of The Glen,
Innerleithen, N.B.

i. 'Children play-
ing at Soldiers.'
*Engraved by G.
Keating, 1788.*

Sir Charles Tennant kindly
requested Messrs. Thomas
Agnew and Sons to prepare
for the present publication

Painted for Dean Mark- ham of York. (Canvas) ...	this catalogue of his collec- tion of Morlands.—R. R. in.
Woody land- scape ; other children look- ing on. Ten figures.	Exhibited at the Art Tre- asures Exhibition, Manches- ter, 1857 (page 94).
From the col- lection of Joseph Strutt, Esq., of Derby.	Although Morland is <i>facile princeps</i> as the English painter of children, none of his paintings of children were exhibited in the recent 'Fair Children' Exhibition in the Grafton Gallery. (See Peck, No. 12.) Morland's 'Juvenile Navigators' is represented in an illustration opposite page 19 of Mr. Richardson's book.—R. R.
2. 'Boys robbing an Orchard.' <i>Engraved by E. Scott, 1790.</i>	in. 27×35 Unsigned. Undated.
Four boys have been robbing apples, when a farmer appears with a bulldog. (Canvas.) (Page 48.)	Exhibited at the Annual Ex- hibition of the Glasgow Institute of the Fine Arts in March, 1889 (pages 41 and 48.)

From the Bol-
ckow Collec-
tion.

in.

3. 'The Find.' $10\frac{1}{2} \times 15$ Unsigned. Undated.

A spirited scene in the hunting-field. (Canvas.) Exhibited at the Grosvenor Gallery Exhibition of 'A Century of British Art,' 1888 (page 97).

in.

4. 'Full Cry' ... $10\frac{1}{2} \times 15$ Initialed. Undated.

A spirited scene in the hunting-field. (Canvas.) Exhibited at the Grosvenor Gallery Exhibition of 'A Century of British Art,' 1888 (page 97).

5. 'Landscape in.

with River' ... $12\frac{1}{2} \times 17\frac{1}{2}$ Unsigned. Undated.

A horseman going down a road, and a peasant talking to a woman in a red cloak, seated, holding a baby. To the right a man fishing. (Panel, oval.)

6. Two Donkeys,
mare and foal,
standing in a
landscape. in.
(Canvas) ... 10×12 Signed. Undated.

7. Landscape
with Figures. 12×16 Signed. 1792.
A stage-coach
going down a
road. Cattle
and a horse in
foreground.
Sheep on grass
to right. (Can-
vas.)

Formerly in Collection of J.
H. Anderdon, Esq.

8. Hilly Land-
scape, with river
and figures. in.
(Canvas) ... 12×15 Unsigned. Undated.

9. 'Idle ness.'
Engraved by C.
Knight, 1788.
(Canvas, oval) $9\frac{1}{2} \times 11\frac{1}{2}$ Unsigned. Undated.
(Described page
95.) Exhibited at the Old Masters'
Exhibition, Burlington
House, 1885, and at the
Grosvenor Gallery Exhibi-
tion of 'A Century of
British Art,' 1888.

10. 'Diligence.'	
<i>Engraved by C.</i>	
<i>Knight, 1788.</i>	in.
(Canvas, oval)	$9\frac{1}{2} \times 11\frac{1}{2}$ Unsigned. Undated.
(Described page 96.)	Exhibited at the Old Masters' Exhibition, Burlington House, 1885, and at the Grosvenor Gallery Exhibi- tion of 'A Century of British Art,' 1888.

TROTTER, COUTTS, 17, Charlotte Square,
Edinburgh.

Farm Stable, with ft. in. ft.
two horses ... 2 $4\frac{1}{2}$ \times 3 Unsigned. Undated.
A youth sits on (Belonged to Mr. Trotter, of
ground. A Dreghorn, owner's grand-
girl hands him father.)
mug of beer. The physiognomies seem rather
too refined for G. Morland.
—R. R.

TURNER, THOMAS, 42, Mill Hill Road,
Norwich.

i. Outside an Inn.
Man with white
horse in con-
versation with
a woman. (On in.
canvas) ... $11\frac{1}{2} \times 16$ Unsigned. Undated.

2. Three Sheep
under stunted
Pollard Oak. in.
(On canvas) ... $12 \times 14\frac{1}{2}$ Unsigned. Undated.

3. Exterior of a
Farmhouse,
with figures,
carts and ani-
mals. (On
panel) ... 11×13 Initialed. Undated.

4. Coast Scene,
with figures. A
storm coming
up. (On panel) $10\frac{1}{2} \times 13$ Unsigned. Undated.

WALKER, REV. GEORGE, B.D., The Manse,
Castle Douglas, N.B.

'The Nag's Head,
or Tooting Inn, in.
Surrey' ... 28×36 Signed. 1791.

On sign, head
of black horse
with white face.
A stable-boy
holds a white
pony, from
which a blue-
coated rustic
has alighted.

The landlady
hangs clothes
on a line. Two
dogs eye each
other.

WALLER, J. G., 68, Bolsover Street, London,
W.

Scene outside Cot-
tage. Farmer
in conference
with woman
and child. Two
horses, one white,
one bay,
held by a youth.
A woman hangs
out clothes.
Oak-tree before in.
cottage ... $18\frac{1}{2} \times 24$ Signed. Undated.

WALLING, JOHN, 24, Holland Road, New
Brighton, Cheshire.

'The Country
Butcher.' En-
graved by T.
Gosse, 1802,
and W. Bar-
nard, 1810.
(Painted on

mahogany or in.
teak) ... $16\frac{1}{2} \times 21$ Signed. Date
indistinct.

WALLIS & SON, 120, Pall Mall, London, S.W.

in.

1. 'The Storm.' 28×36 Signed.
2. 'A Gipsy Camp' ... 18×24 Signed.
3. 'Winter' ... 25×30 Signed.
4. 'The Stage-Coachman' ... 12×15 Signed.
5. 'The Sheep-herd' ... 25×30 Signed.
6. 'The Sheep-herd' ... $11\frac{3}{4} \times 15$ Signed. 1793.
7. 'The Gentle Art' 10×12 Initialed.
8. 'Sheltering from the Storm' ... 12×14 Unsigned.

A man holding on his hat, and mounted on a rough white pony, takes shelter under an oak-tree, be-

A sketch for this painting was sold at Dowell's, Edinburgh, November 14, 1896.—R. R.

neath which are seated a woman in a red cloak, with a basket on her left arm, and a little boy dressed in a blue coat and wearing a Scotch blue bonnet.

WARREN, E. B., 2013, Spruce Street, Philadelphia, U.S.A.

'A Storm.' (Fine in.
oil painting) ... 34 × 45½ Signed. Undated.
Sold by Lord North's Trustees
to Mr. L. C. Delmonico,
New York, through Messrs.
Agnew and Sons, London,
and acquired by Mr. Warren,
October, 1895.

WASHINGTON, U.S.A. (*See CORCORAN.*)

WHITE, LIEUT.-COL., F. A., Castor House,
Northampton.

1. 'Boys Bathing.'
Engraved by E.
Scott, 1804. in.
(Canvas) ... 26 × 35 Unsigned. Undated.

2. 'Blind Man's
Buff.' *En-*
graved by W.
Ward, 1788. in.
(Canvas) ... 26×35 Unsigned. Undated.

3. 'Children
Birdnesting.'
Engraved by
W. Ward,
1789. (Can-
vas) 24×30 Unsigned. Undated.

4. 'Juvenile Na-
vigators.' *En-*
graved by W.
Ward, 1789.
(Canvas) ... 24×30 Unsigned. Undated.
No. 4 forms an illustration
opposite page 19 of Mr.
Richardson's work on Mor-
land.

WHITEHEAD, T., Down's House, Cedars Road,
Clapham, London.

'The Fisherman.'
(Never en- in.
graved) ... 20×26

WILLIAMS, ROMER, 58, Great Cumberland
Place, Hyde Park, London, W.
in.

1. 'The Bell Inn' 15×18

Outside inn.
Landscape.
Horses, one
white. Figures
reclining on seat
round a tree in
front of inn-
door.

2. 'Youth divert-
ing Age.' *En-*
graved by J. (Described page 99.)
Grozer, 1789 in.
and 1794 ... 11½ × 14

3. 'The Startled
Milkmaid' ... $12 \times 14\frac{1}{2}$
Young milk-
maid sits by
cow with over-
turned milk-
pail, she being
startled by
young man
coming up sud-
denly behind
her. (*En-*
graved.)

WOLSELEY, FIELD-MARSHAL THE RIGHT
HONOURABLE THE VISCOUNT, etc., War
Office, London.

Several drawings by G. Morland.

WOLVERHAMPTON ART GALLERY.

‘The Coming
Storm’ (Isle of
Wight).

WOOD, EDWARD COLLINS, Keithwick, Coupar Angus, N.B.

1. ‘The Comforts
of Industry.’
*Engraved by H.
Hudson, 1790*

in.

12 × 15 Unsigned.

2. ‘The Miseries
of Idleness.’
*Engraved by H.
Hudson, 1790*

12 × 15 Unsigned.

Presented by George Morland
to Mr. Wood’s grandfather,
E. Collins, Esq., of Maize
Hill, Greenwich.

II.

PROPRIETORS
OF
ENGRAVED PAINTINGS
BY
GEORGE MORLAND,
WITH
TITLES, ENGRAVERS, AND DATES OF PUBLICA-
TION OF ENGRAVINGS.

(*The Proprietors' Addresses are given in preceding
Alphabetical Index I.*)

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
ABRAHAM, W. J.	Shepherds Reposing.	W. Bond, 1803.
ARMITAGE, B.	The Wood Cutter.	W. Ward, 1792.
ASHTON, Mrs.	The Sportsman's Return.	W. Ward, 1792.
BARRATT, T. J.	Belinda.	Burrows, 1794.
Do.	The Pledge of Love.	W. Ward, 1788.
Do.	Caroline of Lichfeld.	J. R. Smith.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
BARRATT, T. J.	Constancy.	{ W. Ward, 1788.
BARTON, C. A.	The Shepherd's Meal.	{ J. R. Smith, 1803.
Do.	The Carrier's Stable.	{ W. Ward, 1792.
BLATHWAYT, Rev. R.	St. James's Park.	{ F. D. Soiron, 1790.
BOYES, E.	The Shepherds.	{ W. Ward, 1806.
Do.	The Thatcher.	{ W. Ward, 1806.
COATS, Sir T. GLEN.	Portraits of Children.	{ Appleton, 1896.
COLLINS, ER- NEST.	Peasant and Pigs.	{ J. R. Smith, 1803.
CROSSE, E. MEREDITH.	Rabbits.	{ W. Ward, 1806. J. R. Smith, 1807.
Do.	Guinea Pigs.	{ T. Gaugain, 1789. W. Ward, 1806. J. R. Smith, 1807.
DANIEL, G. A.	The Hard Bargain.	{ W. Ward, 1800.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
DOWDESWELL & DOWDES- WELL.	Smugglers.	{ James Ward, 1793.
Do.	Morland's Summer.	{ W. Barnard, 1802.
DRAKE, T. C.	{ Evening ; or, The Postboy's Return.	{ D. Orme, 1796.
EGERTON, J. M.	Selling Fish.	{ J. R. Smith, 1799.
FLEMING, J.	The Turnpike Gate.	{ W. Ward, 1806.
GILBEY, Sir WALTER.	Partridge Shooting.	{ T. Rowlandson,
Do.	Pheasant Shooting.	{ 1790.
Do.	Setters.	{ W. Ward, 1806.
Do.	{ The Weary Sports- man.	{ W. Bond, 1805.
Do.	The Dram.	{ W. Ward, 1796.
Do.	{ The Effects of Youthful Extra- vagance and Idle- ness.	{ W. Ward, 1789.
Do.	{ Innocents Alarm'd ; or, The Flash in the Pan.	{ J. R. Smith, jun., 1803.

Proprietors of *Engraved* Paintings 97

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY.
HAMILTON, Sir CHAS. E.	Ale House Kitchen.	R.S. Syer, 1801.
HATHERLEY, H.	Peasant and Pigs.	J. R. Smith, 1803.
HOGARTH, D.	Gipsies.	W. Ward, 1792.
HOLLOWAY COLLEGE.	Jack in the Bilboes.	W. Ward, 1790; and
Do.	The Contented Waterman.	R. Clamp, 1797.
HUTH, C. F. (the late)	Visit to the Child at Nurse.	W. Ward, 1788.
Do.	Partridge Shooting.	T. Rowlandson,
Do.	Pheasant Shooting.	1790.
HUTH, LOUIS.	Morning; or, The Higlers Prepar- ing for Market.	D. Orme, 1796.
ICHENHÄUSER, J.	The Village Pump.	<i>The Sketch</i> ,
Do.	The Charcoal Burners.	1895.
KNIGHT, J. W.	The Gipsies' Tent.	J. Grozer, 1793.
Do.	The Turnpike Gate.	W. Ward, 1806.
Do.	The Horse Feeder.	J. R. Smith, 1799.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
LOWTHER, Capt. F.	Guinea Pigs.	T. Gaugain, 1789; W. Ward, 1806; and J. R. Smith, 1807.
Do.	Dancing Dogs.	T. Gaugain, 1790.
MATHER, Dr.	Peasant and Pigs.	J. R. Smith, 1803.
McCLINTOCK, Major.	Paying the Horseler.	S. W. Rey- nolds, 1805.
Do.	The Publichouse Door.	W. Ward, 1801.
Do.	Gipsies.	W. Ward, 1792.
Do.	Peasant and Pigs.	J. R. Smith, 1803.
MICHAELIS, MAX.	Temptation.	W. Humphrey, 1790.
Do.	Selling Cherries.	E. Bell, 1801.
Do.	The Death of the Fox.	J. Wright, 1794.
NATIONAL GALLERY, LONDON.	The Farmer's Stable.	W. Ward, 1792.
OLDHAM, J.	The Woodcutter.	W. Ward, 1792.
PATON, JAMES.	Gipsies.	W. Ward, 1792.

Proprietors of *Engraved* Paintings 99

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
PECK, G.	Fishermen Ashore.	{ W. Hilton, 1806.
Do.	The Woodcutter.	{ W. Ward, 1792.
Do.	Gipsies.	{ W. Ward, 1792.
Do.	Children Fishing.	P. Dawe, 1788.
Do.	Louisa.	{ T. Gaugain, 1789.
Do.	{ The Labourer's Luncheon.	{ C. Josi, 1797.
PHILLIPS, Rev. Canon.	Full Cry.	1824.
Do.	'Friend.'	W. Ward,
RAWLINSON, J.	{ Watering the Cart Horse.	{ J. R. Smith, 1799.
RICHARDSON, RALPH.	Peasant and Pigs.	{ J. R. Smith, 1803.
Do.	Full Cry.	1824.
RUTHERFURD, Mrs.	The Gipsies' Tent.	J. Grozer, 1793.
SALTING, G.	The Alehouse Door.	{ R. S. Syer, 1801.
S M I T H , H. H A S K E T T (the late).	Selling Cherries.	E. Bell, 1801.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
S M I T H , H. H A S K E T T (the late).	The Death of the Fox.	E. Bell, 1800.
Do.	Return from Market.	J. R. Smith, 1793.
Do.	Temptation.	W. Humphrey, 1790.
S O U T H K E N - S I N G T O N M U S E U M .	Valentine's Day.	J. Dean, 1787.
T E N N A N T , Sir C H A R L E S .	Boys Robbing an Orchard.	E. Scott, 1790.
Do.	Children Playing at Soldiers.	G. Keating, 1788.
Do.	Idleness.	C. Knight, 1788.
Do.	Diligence.	C. Knight, 1788.
W A L L I N G , J.	The Country Butcher.	T. Gosse, 1802; and W. Barnard, 1810.
W H I T E , Lieut.- Col. F. A.	Boys Bathing.	E. Scott, 1804.
Do.	Blind Man's Buff.	W. Ward, 1788.
Do.	Children Bird-nest-ing.	W. Ward, 1789.
Do.	Juvenile Navigators.	W. Ward, 1789.

Proprietors of *Engraved* Paintings 101

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
WILLIAMS, R.	{ Youth diverting Age.	J. Grozer, 1789 and 1794.
Do.	{ The Startled Milk- maid.	
WOOD, E. C.	{ The Comforts of Industry.	H. Hudson, 1790.
Do.	{ The Miseries of Idleness.	H. Hudson, 1790.

III.

INDEX TO LOCALITIES

WHERE

PROPRIETORS OF PAINTINGS BY GEORGE MORLAND RESIDE.

*The Paintings will be found under Proprietors' names in preceding
Alphabetical Index I.*

LOCALITY.	PROPRIETOR.
BATH ... ...	... Peyton.
BIRMINGHAM ...	... Birmingham Art Gallery. Platt.
BLANDFORD ...	... Baker.
BRIGHTON ...	... Hatherley. Read.
BRIDGWATER ...	... Blathwayt.
BURTON LATIMER	... Sargeaunt.
CALCUTTA ...	... Asiatic Society.
CASTLE DOUGLAS, N.B.	... Walker.
CASTOR Ho, NORTH- AMPTON ...	... White.
DAWLISH, DEVON	... Drake.
DOVER ...	... Blaythwayt.
DUBLIN	... National Gallery.

LOCALITY.	PROPRIETOR.
DUINO, AUSTRIA	Hohenlohe.
DUNDEE	Hogarth.
EDINBURGH	National Gallery. Richardson. Trotter.
EGHAM	Holloway College.
ELSENHAM, ESSEX	Gilbey.
EMSWORTH, HANTS	Mee.
FROME, SOMERSET	Daniel.
GLASGOW	Glasgow Corporation Galleries. Mather. Paton. Rutherford.
GOUDHURST	Smith.
GRANGE-OVER-SANDS,	
LANCASHIRE	Beardsley.
HALIFAX	Blackburn.
HASTINGS	Orton.
HAWKHURST	Huth.
HILLSBOROUGH, IRE-	
LAND	McClintock.
JEDBURGH, N.B.	Scott.
KEITHWICK, COUPAR ANGUS, N.B.	Wood.
LEICESTER	Leicester Art Gallery.
LINBURN, KIRKNEWTON, N.B.	Scott.
LIVERPOOL	Anderson. Flamank. Oldham. Rawlinson. Revell. Ridpath.
LONDON	Abraham. Barratt. Barton. Birch. Boussod. Collins. Cornish.

LOCALITY.	PROPRIETOR.
DOWDESWELL.	De
COURCELLES.	FINE ART
SOCIETY.	FLEMING.
HAMILTON.	DAVID HAWKINS.
HOGG.	ICHENHÄUSER.
KNIGHT.	LAWRIE.
LOWTHER.	MONTAGU.
MORLAND.	NATIONAL GALLERY.
GALLERY.	NATHAN.
ORROCK.	PECK.
ROE.	SALTING.
SCOTT.	SOUTH KENSINGTON MUSEUM.
TENNANT.	WALLER.
WALLIS.	WHITEHEAD.
WILLIAMS.	WOLSELEY.
MANCHESTER ...	ARMITAGE.
	BOYES.
	MANCHESTER ART GALLERY.
MURIESTON, MID	
CALDER, N.B. ...	CHANCELLOR.
NEW BRIGHTON, CHE-	
SHIRE	WALLING.
NEWCASTLE-ON-TYNE ...	BIRKETT.
NEW YORK	HEARN.
	METROPOLITAN
	MUSEUM.
NORWICH	TURNER.
OXTED, SURREY ...	MICHAELIS.
PAISLEY	COATS.
PARIS	LOUVRE.
PHILADELPHIA, U.S.A.	WARREN.
ST. ALBANS	CROSSE.

Index to Localities

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LOCALITY.	PROPRIETOR.
SHEFFIELD	Baker. Kelley. Mappin Art Gallery.
SOUTHPORT, LANCA- SHIRE	Mawson.
STOKE D'ABERNON, SURREY	Phillips.
TORQUAY	Egerton.
VICTORIA, BRITISH CO- LUMBIA	Joule.
WASHINGTON, U.S.A.	Corcoran Gallery.
WEOMBY	Marshall.
WOLVERHAMPTON ...	Wolverhampton Art Gallery.
WOOLTON, LANCASHIRE	Ashton.

Recently Published by Mr. Elliot Stock, in handsome demy 8vo., printed tastefully on antique paper, with 6 full-page illustrations, price 7s. 6d.



George Morland, Painter, London,

1763-1804.

BY

RALPH RICHARDSON, F.R.S.E.

WHILST George Morland's pictures are familiar and highly esteemed wherever true Art is appreciated, very little is known by modern readers of the Artist himself, although he is one of the founders and glories of the

British School of Painting, and although he had a most extraordinary career. The dearth of anything but superficial information regarding this great Painter called for the publication of a short authentic Life and an analysis of his works. The author of the present volume has, after many years' study, produced such a Biography and analysis ; and they are now submitted to the reading public in the belief that they will furnish accurate and much-needed information to those who are interested in the works of George Morland, and desire to appreciate his place in English art.

Mr. Richardson in his Preface remarks :

If the celebrity of a man at his death may be gauged by the number of biographies of him which then make their appearance, George Morland must have died famous. No fewer than four 'Lives' of the artist appeared shortly after his death, written respectively by William Collins (1805), F. W. Blagdon (1806), J. Hassell (1806), and George Dawe, R.A. (1807). All four may be consulted in the British Museum, but will with difficulty be met with elsewhere. In these circumstances, a new biography seems at least permissible, more particularly as George Morland still remains a famous man and numbers a greater multitude of admirers than ever. His pictures somehow appeal to the English people as no others do—perhaps because he was so thorough an Englishman himself, and because he painted English subjects in a way no man ever did before or has done since.

In the following Life, the biography by George Dawe, R.A., is chiefly relied on, both because it was written by an intimate friend of Morland and the Morland family, and because it is by an artist of some standing and knowledge. No attempt in Dawe's biography, or in these pages, is made to extenuate George Morland's faults, but the reader will be gratified to learn that the artist's life, which is invariably depicted by recent writers in such dark colours, possessed many good features. Like his contemporary Robert Burns, George Morland may lay claim to that gentle forbearance which, in consideration of sterling work performed, ought always to be extended to genius.

In an Appendix will be found a great deal of material, never yet published, not only illustrative of the life of Morland, but also, the author trusts, likely to be of interest and value to the collector and connoisseur.

The scope and plan of the volume will be seen from the following consecutive divisions of its contents, *viz.* :

INTRODUCTORY.

MORLAND'S BIRTH AND BOYHOOD.

EARLY LIFE IN LONDON AND MARGATE.

A TRIP TO FRANCE AND MARRIAGE.

CAMDEN TOWN, AND MORLAND'S EARLIER PAINTINGS AND PRINTS.

PADDINGTON GLORY, AND DISASTER.

LEICESTERSHIRE, AND CHARLOTTE STREET, FITZROY SQUARE.

LONDON HIDING PLACES, AND THE ISLE OF WIGHT.

'ALAS, POOR YORICK!'

Besides furnishing a comprehensive Life of Morland and a detailed analysis of his works, the volume contains special information, never before published, which will be of the utmost service to students, as well as to collectors, of Morland Paintings and Engravings. This is given in an appendix as follows :

PART I.—Paintings by George Morland.

A.—PAINTINGS BY GEORGE MORLAND EXHIBITED PUBLICLY IN GREAT BRITAIN.

B.—HOW MORLAND SIGNED HIS PICTURES.

C.—CRITICAL REMARKS ON THE WORKS OF GEORGE MORLAND. BY GEORGE DAWE, R.A.

D.—LIST OF OIL PAINTINGS AND SOME DRAWINGS BY (OR ATTRIBUTED TO) GEORGE MORLAND, SOLD BY MESSRS. CHRISTIE, MANSON AND WOODS, LONDON, FROM 1888 TO 1892 INCLUSIVE, WITH THE PRICES OBTAINED.

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- A.—ENGRAVINGS AFTER PAINTINGS, OR SKETCHES, BY GEORGE MORLAND, IN THE PRINT ROOM OF THE BRITISH MUSEUM. (369 ENGRAVINGS SPECIFIED.)
- B.—CHRONOLOGICAL CATALOGUE OF ENGRAVINGS, ETCHINGS, ETC., AFTER GEORGE MORLAND, SHOWING THE YEARS OF THEIR PUBLICATION, ETC.
- C.—ENGRAVINGS SOLD BY MESSRS. SOTHEBY, WILKINSON AND HODGE, DEC. 20TH, 1894, WITH THE PRICES OBTAINED.

INDEX TO THE ENGRAVERS OF THE WORKS OF GEORGE MORLAND. (68 ENGRAVERS SPECIFIED.)

Full-page specimens of five of the most celebrated of Morland's pictures are given, and Rowlandson's clever sketch of George Morland furnishes a Frontispiece.

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PRESS NOTICES
OF
Mr. RICHARDSON'S
LIFE AND WORKS OF GEORGE MORLAND.

'Without being unduly ambitious, yet having an excellent spirit throughout, the new life of "George Morland," by Ralph Richardson, can be accepted as the present-day attitude towards this celebrated painter. It is much more than a *résumé* from other writers' works, for it contains considerable original matter and is altogether a very satisfactory biography.'—*Art Journal*.

'The biography, containing a comprehensive study of Morland's method and criticisms, either original or drawn from other sources, together with notes on many of the painter's principal works, is an excellent book of its kind, which many lovers of English Art will read with great interest. The volume has also an expressive portrait of Morland from the water-colour sketch by T. Rowlandson, and several illustrations taken from engravings of his most noted pictures.'—*Morning Post*.

'Morland's life, as recounted in these pages, reads almost like an adventurous romance, and ever linked with his turbulent, not to say drunken, mood was that bright spirit of generosity, foolishly dispensed at many times, no doubt, but nevertheless denoting that in spite of all his faults Morland had a kind heart. . . . The volume contains a very useful appendix as well as full-page illustrations of five of Morland's pictures. The frontispiece is from a water-colour sketch by T. Rowlandson, and its production, in common with the book as a whole, is excellent.'

—*Public Opinion*.

'Mr. Ralph Richardson's little book, "George Morland, Painter, London (1763—1804) (Stock)," is sure of a welcome, of which, it seems to me, it is as deserving on account of its treatment as of its theme.'—*Realm*.

'Mr. Richardson writes not only with sympathy but with knowledge; his method is simple and intelligible; he is concise in statement; and he contributes a number of valuable appendices dealing with Morland's works and the engravings based upon them.'—*Globe*.

'An indispensable volume to painters and their patrons. . . . The get-up of the volume and its admirable illustrations deserve a special word of praise.'—*The Studio*.

'The facts of Morland's life as brought out in this volume tend to raise the estimate of his personal character; but they go to show how hopelessly he was doomed to those troubles which beset the impulsive and improvident.'—*Birmingham Daily Post*.

‘Whilst of special value to the student and the connoisseur, will also interest the reader.’—*Yorkshire Post*.

‘The story of the painter’s extraordinary career is adequately and sympathetically told.’—*Bookman*.

‘This is a very appreciative and affectionate sketch of Morland’s life and his extraordinary gift of rapid drawing. Mr. Richardson does not attempt to gloss over Morland’s faults and the reckless way in which he ruined a valuable life, but relates Morland’s vicissitudes, his hand-to-mouth style of living, and his fatal weakness, simply.’—*Spectator*.

‘Mr. Richardson has done his work well and succinctly. Morland, he admits, had little excuse for his faults, save that he was probably not wisely brought up, and that the habits of the times were bad. The information given in the appendices is valuable, and concerns the fortunes of Morland’s works. Mr. Richardson has done his best to fix their dates, and has given a list, so far as known, of those which have been engraved. . . . This new biography appears in an excellent form and is illustrated with copies of some of Morland’s best known works.’—*Scottish Review*.

‘There are certainly valid excuses for writing such a book as a new life of George Morland. Chief among them should be, one naturally conceives, the establishment, by internal evidence, of “a call” founded on the writer’s possessing an equipment superior to that owned by other biographers.’—*National Observer*.

‘The facts of the artist’s career are graphically told, and the appreciation of his work, which is illustrated by six excellent plates, is judicious. The information in the appendix is valuable as new, and is certain to be prized by all lovers of art.’—*Black and White*.

‘Well written, and exceedingly interesting.’—*Echo*.

‘In the memoir Mr. Richardson is able to bring more light into the picture than his predecessors have done. Will be especially useful to Morland collectors. The pages of the volume abound in anecdotes.’—*Daily News*.

‘Collectors and connoisseurs owe Mr. Richardson a debt of gratitude for his lists both of Morland’s works and engravings after them. We can cordially recommend his book both as giving on the whole a just and sane estimate of an erratic man of genius, and as containing a great deal of curious and interesting information about bygone manners and customs.’—*Westminster Gazette*.

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